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for

March, 1940

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BN	Blue Note	P	Parlophone
C	Columbia (CM, Masterworks Set)	PAT	Pathé
CdM	Le Chant du Monde	PD	Polydor
CPS	Contemporary Poets Series	SC	Swarthmore College Recordings
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G	Gramophone (H. M. V.)	TC	Technichord
GSV	GramophoneShop "Varieties"	V	Victor (VM, Masterpiece Set)
GT	Gamut		
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Vol. III

Record Supplement for March, 1940

No. 3

BACH

Bach: Sheep May Safely Graze (from "Birthday Cantata," arr. Mary Howe) & Handel: Solomon-Entrance of the Queen of Sheba (arr. Easdale). Ethel Bartlett and Rae Robertson (two pianos). 12" disc No. C-69818D; price \$1.50.

The popular English duo-pianists make their reappearance on the lists under the domestic Columbia label with two of their favorite concert works. The *Schafe können sicher weiden* from Cantata No. 208 in Mary Howe's arrangement is well played but we think that the Handel Oratorio excerpt loses much in the Easdale arrangement.

The recording is good.

Bach: Concerto No. 2 (Violin and Orchestra), in E Major. Leon Zighera and Orchestra, conducted by Anthony Bernard. 4 sides, two 12" imported discs, Nos. D-TF135/6; price \$1.50 the pair.

Not a new release but a relisting of the popular Second Concerto well played and recorded with excellent surfaces at a popular price.

Ballantine: Variations on "Mary Had a Little Lamb" in the styles of ten composers. Edward Ballantine (piano). 4 sides, two 12" discs, Nos. TC-1156 & 1162; price \$3. the pair.

Edward Ballantine (b. Oberlin, Ohio, 1886), a member of the music faculty of Harvard, has taken the simple nursery tune and developed it in the style of the following: Mozart—Agnelietto in C; Beethoven—Adagio; Schubert—Demi-moment Musical; Chopin—Nocturne; Grieg—Mruks klöhn Lmbj; Wagner—Sacrificial Scene; Tchaikowsky—Valse funèbre; MacDowell—At a Lamb; Debussy—The Evening of a Lamb; Liszt—Grande Etude de Concert.

One of the rarest qualities in music is humor, and Mr. Ballantine's ingenious treatment of this simple tune will give you many a chuckle.

The composer performs his work (a "first") in a delightful manner and the piano tone has been most effectively captured by Technichord.

BEETHOVEN

Beethoven: Coriolan Overture, Op. 62. Minneapolis Symphony Orchestra, conducted by Dimitri Mitropoulos. 2 sides, 12" disc, No. C-11175D; price \$2.

Coriolan Overture now approaches its tenth recording with this disc which marks the début on Columbia of the Minneapolis Symphony under the direction of the gifted Greek conductor Mitropoulos. Nevertheless, despite this being the best recording from a technical point, we feel that the older BBC Symphony-Boult (V-11909) has not only the dignity of this new disc but also the majesty which this work demands for a satisfying reading.

The recording is first rate but we feel that the conductor has not fully realized the complete possibilities of the score in his interpretation.

Beethoven: Symphony No 5, in C Minor, Op. 67. NBC Symphony Orchestra, conducted by Arturo Toscanini. 8 sides, four 12" discs, Nos. V-15827/30 in Set VM-640†; price complete with album \$8.

"Toscanini's Beethoven is utterly unique . . ." So runs the advance note from Victor, and a truer statement never was written, for never have we heard a more disappointing reading of this symphony, the most popular of the nine. Disappointing due to the fact that there is less of Beethoven and more of Toscanini than even this long-suffering work can stand. We do not want to underrate Mr. Toscanini's

ability as a conductor, but this latest unfolding of the Fifth is conceived along the lines of a popular Italian operatic overture, with whole sections made to sound like parts of the Seventh. Individuality by prima donna conductors can be carried too far and our remarks in last month's *Record Supplement* on the Mozart G Minor (VM-631) are applicable here: "Excessive speed does not make for clarity; drive on the conductor's part can and does obscure many of the niceties of detail despite recording, which for the NBC Symphony is exceptional."

If you want an orthodox and vital reading of the Fifth we suggest either Weingartner (CM-254) or Koussevitsky (VM-245), both of whom lead the London Philharmonic. However, if you want a more personalized reading we suggest that you listen to Furtwängler conducting the Berlin Philharmonic (VM-426) in his highly individual and stimulating interpretation. On comparing the present set with this version several interesting points are brought into bold relief: the crisp and brittle Toscanini treatment makes the opening phrase sound as though it were in a different key than that in which the composer wrote, while the dynamic shadings leave much to be desired. However, this is probably not so much the fault of the conductor as it is that this is one of the "dead" studio examples of recording. In contrast the older Furtwängler reading (released in October 1938) has all the suavity and brilliance of one of the latest examples of recording technique. Here the string tone is brilliant without being brittle, while the various sections of the orchestra have been recorded in all faithfulness and the conductor is able to get every shading he desires from, a *ppp* to *fff* without violating the composer's intentions.

Of the two unusual readings, Toscanini or Furtwängler, we have no hesitancy in suggesting the latter, for, while its vigorously dramatic and vital treatment may shatter your ideas on interpretation of this symphony, nevertheless, Furtwängler's musical integrity stands unquestioned, aside from the fact that the recording is superior to the new set.

Beethoven: String Trio No. 4, in C Minor, Op. 9, No. 3. The Pasquier Trio. 6 sides, three 12" discs, Nos. C-P69806/8D in Set CM-397†; price complete with album \$5.

This is the third trio of Opus 9, which Beethoven composed in 1796/7 and dedicated to Count von Browne of Russia. The work is in four movements: *Allegro con spirito*; *Adagio con espressione*; *Scherzo—allegro molto e vivace*; *Finale—Presto*.

A work of great melodic beauty despite the wistful and melancholic air which prevails. The Pasquier brothers play this work with distinction and the recording is good. Not a new recording, for it won the Grand Prix Candide in 1935. However, it is now available on the domestic list for the first time.

Berlioz: King Lear—Overture Op. 4. (3 sides) & Marche Troyenne. London Symphony Orchestra conducted by Sir Hamilton Harty. Two 12" imported discs, Nos. D-K792/3; price \$1.50 the pair.

Sir Hamilton Harty's reading of this composition of Berlioz has always been an active seller for both the excellence of the recording and the very fine reading. At this time we have just a few copies of the imported discs at the popular domestic price. If you are looking for two works of Berlioz to give variety to your "record evenings" we suggest this pair of discs.

BOCCHERINI

Boccherini: Scuola di Ballo—Ballet Music (arr. Francaix). London Philharmonic Orchestra conducted by Antal Dorati. 4 sides, two 12" discs, Nos. C-69814/5D in Set CM-X157; price complete with album \$3.50.

Devotees of the *Ballets Russes* will gleefully remember this dainty and charming work. The music by Boccherini as arranged and orchestrated by Jean Francaix is one of the most clever and witty we have on discs. The score sparkles and the cleverness of its orchestration will win your approval in no time at all. The work is divided into the following section: *Leçon*; *Menuet*; *Larghetto*; *Rondo*; *Dispute*; *Presto*; *Pastorale*; *Dance Allemande*; *Scene du Notaire*; *Finale*.

The orchestra plays beautifully under Dorati and the recording is remarkable.

BUXTEHUDE

Buxtehude: Organ Music. Carl Weinrich ("Praetorious" Organ of the Westminster Choir College, Princeton, N. J.). 8 sides, four 12" discs, Nos. MC-1129/32 in Set MC-40; price complete with album \$6.50.

These are all "first" recordings. Until Mr. Herman Adler, formerly of Musicraft, planned and supervised this remarkable series of organ works, very little of Buxtehude was available. Music of this caliber demands the attention of one thoroughly versed in the background and style of the period, and Musicraft can point with pride to its latest achievement. The other Buxtehude works which Musicraft have recorded are: *Missa Brevis* and the cantatas —*O Fröhliche Stunden*, and *Singet dem Herrn ein neues Lied*.

This volume contains the following:

Toccata in F Major (Vol. I, No. 21) & Chorale Preludes: Ich ruf zu dir, Herr Jesu Christ (Vol. II, pt. 2, No. 15); Lobt Gott, ihr Christen, allzugleich (Vol. II, pt. 2, No. 21) (MC-1129)

Magnificat Primi Toni (Vol. II, pt. 2, No. 5a)
(MC-1130)

Chorale Fantasy on Wie schön leuchtet der Morgenstern (Vol. II, pt. 1, No. 10) (MC-1131)

Prelude and Fugue in E Minor (Vol. I, No. 6)
(MC-1132)

Music of Buxtehude is never monotonous as is that of some of his successors. Many ideas which are attributed to later composers originated with him and very little further progress in development was made until after Bach. All of the works in this set are of the first water. The *Magnificat primi toni* with its changing rhythms and varied treatment is a grand test for the organist, and permits him to display his registrations to their best advantage.

Mr. Weinrich meets the test superbly, making this one of the finest examples of baroque organ recording. None the less felicitous is his treatment of the lovely *Toccata in F Major* with its alternating scale passages and chord progressions, while the rich coloring of the chorale melody in the treble of the *Chorale Preludes* as played by the artist is most interestingly handled. The *Chorale Fantasy* is a pure example of baroque music and even Bach only equalled, but did not "improve" upon it.

This album is without doubt one of the finest examples of organ recording to date. Mr. Weinrich, as we have said before, plays the works with true understanding and a feeling for the music. The unique tone of this instrument has been most effectively captured. However, we wish to warn you that the tone of the Baroque Organ (as we pointed out in the *February Record Supplement*) differs greatly from that of the later eighteenth and nineteenth century instruments in that there is not a heavy bass and large body of tone. In contrast the colors are clear and penetrating, while the ensemble is a varied mixture of contrasting colors.

A "must" for the lover of early music as well as those who want a good representation of excellent baroque organ recording.

Chabrier: Pièces Pittoresque — No. 10, Scherzo-Valse;
& Rubinstein: Staccato Etude, Op. 23, No. 2. Reginald Stewart (piano). 12" disc, No. V-12606; price \$1.50.

Reginald Stewart, a young Canadian pianist, is introduced to the lists by this disc. He also is known as a conductor, having appeared on the Ford Hour with considerable success. Curiously enough, this is the first time that the *Scherzo-Valse* appears in the catalogue in its original form. There have been several transcriptions for violin or cello and piano in the past. The *Staccato Etude* has heretofore been available only on the imported list: Levitzky (G-D1489) or Cyril Smith (G-2725).

The recording has been accomplished in a most satisfying manner and reveals that in Mr. Stewart we have a pianist of excellent musicianship and technique.

Charles: When I Have Sung My Songs. See Collections: Jeannette MacDonald in Song.

Chopin: Impromptu in F sharp Major, Op. 36 (1½ sides) & Prelude, No. 4, in E Minor, Op. 28, No. 4. Lili Kraus (piano). 12" imported disc, No. P-R20451; price \$2.

Admirers of Miss Kraus will be grieved to learn that her first Chopin disc is not a success. An artist with such a fund of romantic imagination such as Miss Kraus possesses should be fitted to interpret the works of Chopin. Ernest Newman pointed out in the *London Sunday Times* after one of her concerts that she had an overabundance of this quality which would stand in her way of fully realizing certain composers' works.

The recording and the reproduction of the piano tone are of the finest, but these two compositions do not come to life under Miss Kraus' versatile fingers.

The Impromptu has been available for quite some time by both Cortot (V-8238) and Friedman (C-69018D), and, despite the date of recording, these latter are preferable to this new version. Cortot's disc (V-8813 from VM-282) of the Prelude is also more satisfying.

DEBUSSY

Debussy: Children's Corner (Suite for piano, trans. Salzedo). Georges Barrère (flute), Carlos Salzedo (harp), Horace Britt (cello). 6 sides, three 12" discs, Nos. V-2041/3 in Set VM-639; price complete with album \$5.

Debussy's *Children's Corner* is available in two versions: Walter Gieseking (CM-314) in a beautifully recorded and played interpretation; Cortot (V-7147/8) in a sensitive but less satisfactorily recorded set.

Nevertheless, there are requests from time to time for transcriptions of the standard repertory for different instruments from those for which the original composition was intended. In the present case it is on the order of gilding the lily. However, Mr. Salzedo has accomplished his task with less violence to the original than is the usual fate of popular and well known works.

The ensemble work of these artists is amazing and on these discs they are up to their usual high standards. The recording is remarkable. The harp has been one of the most difficult of instruments to record satisfactorily and in this new set great steps have been made in overcoming this difficulty. All of the various instrumental colors and tones have been captured in a most faithful manner.

Debussy: La Mer. Boston Symphony Orchestra, conducted by Serge Koussevitzky. 6 sides, three 12" discs, Nos. V-15851/3 in Set VM-643†; price complete with album \$6.50.

From 1903 until early 1905 Debussy was occupied composing "La Mer," and the score has the following notation upon its completion: "Sunday, 5th March at six o'clock in the evening." The work comprises three symphonic sketches: *De l'aube à midi sur la mer* (From dawn till noon on the sea); *Jeux des vagues* (Sport of the waves); *Dialogue du vent et de la mer* (Dialogue of the wind and the sea). Debussy was a revolutionary composer who succeeded in upsetting many preconceived notions among his contemporaries. *La Mer* was no exception, for long and loud the controversy raged. Those of the critics who had learned to like the sea music of the grotto scene in *Pelléas et Mélisande* had to begin anew to learn to appraise this latest work, for Debussy refused to imitate even himself.

That which was once revolutionary in music is now accepted and today we look upon this exquisite tone painting as one of the finest examples of the impressionistic school.

The recording by the Bostonians lives up to all that the music is and we are most fortunate in having Dr. Koussevitzky's matchless reading on these superb discs, which supersede the reading by Coppola and the Paris Conservatory Orchestra (VM-89). These discs are examples of the newest recording technique, which has extended the higher frequencies, thereby providing us with the necessary overtones which give the life-like color to the various instruments. This is especially noticeable in the percussion section as well as in some of the lower voiced instruments, where the individual timbre is now more clearly defined. The strings, too, have an added resiliency, while the higher wood-winds and brasses are captured, showing more of their tonal characteristics than heretofore. The scope of the full orchestra also has been increased and these discs are something to which Dr. Koussevitzky, the orchestra and Victor can point with pride as a supreme achievement.

Delibes: Les Filles de Cadix. See Collections: Jeannette MacDonald in Song.

Franck: Pièce. See Schumann: Three Romances for Oboe.

GERSHWIN

Gershwin: A Concert Program. Paul Whiteman and his Orchestra. 10 sides, five 12" discs, Nos. D-29051/5 in Set D-31; price complete with album \$5.50.

We receive many requests for some of the more serious music of the late George Gershwin. This collection, we feel, is one of the best available. Mr. Whiteman who introduced so many of the Gershwin successes, directs the orchestra. The works included are:

Rhapsody in Blue, with Roy Bargy at the piano (2 sides)

Second Rhapsody, with Roy Bargy at the piano (2 sides)

Cuban Overture, with Rosa Linda at the piano (3 sides)

An American in Paris (3 sides)

The recording is good.

GOUNOD

Gounod: Faust—Act III, Il était un rot de Thulé & Air des bijoux. See Collections: Jeannette MacDonald in Song.

Gounod: Faust—Air des bijoux, Act III & Thomas: Mignon—Je suis Titania (Polonaise), Act II. Josephine Antoine (soprano, in French) with Columbia Opera Orchestra, conducted by Wilfred Pelletier. 12" disc, No. C-69813D; price \$1.50.

It would be very nice if we could say that in Miss Antoine we had a singer who could take her place with the great artists who have recorded these two selections for the gramophone, but the present example will not cause you to throw away your Galli-Curci, Tetrizzini or Norena recordings of these selections.

For the *Jewel Song* we suggest Mme. Norena's excellent version (V-14725), and for the dashing and brilliant *Polonaise*, either Galli-Curci (V-7110) or if you are fortunate the old acoustic recording by Tetrizzini (G-DB540*)

The present recording lacks the vocal brilliance and technique of an accomplished artist and the lack of interpretative ability is also apparent. The orchestral accompaniment is well played under Mr. Pelletier's direction.

Hageman: Do Not Go, My Love. See Collections: Jeannette MacDonald in Song.

HANDEL

Handel: Concerto No. 1 (Oboe and Orchestra), in B flat Major. Leon Goossens and the London Philharmonic Orchestra, conducted by Eugene Goossens, 2 sides, 12" disc, No. V-12605; price \$1.50.

Rarely is one privileged to hear such fine playing and musicianship in actual performance and when these two qualities are captured on a disc the result is breath-taking.

This beautiful little concerto was a late work of Handel and was published posthumously. It is in four movements: *Adagio; Allegro; Siciliana and Vivace*. Full of Handelian melody, each of the short movements is delightful, but the *Siciliana* is a true gem.

Leon Goossens is world-renowned as an oboeist and his performance and interpretation of this work will make you want to applaud at the conclusion. With the excellent support of the London Philharmonic under the baton of his brother he gives one of the most exquisite examples of musicianship to be found in the entire library of recorded music.

The recording is of the same high standard as the playing.

Handel: Solomon — Entrance of the Queen of Sheba.
See Bach: *Sheep May Safely Graze*.

HAYDN

Haydn: Sonata No. 37 in D Major (3 sides) & Sonata in D, Presto (only). Ernst Victor Wolf (piano). Two 10" discs, Nos. C-17186/7D in Set CM-X158; price complete with album \$2.50.

This bright and melodious work is sometimes known as Sonata No. 7 and as such is one of the most popular of the series. The label gives this identification, but in the complete Breitkopf & Härtel catalogue it is given as No. 37. This work has been done by Jacob Feuerring in *Three Sonatas* (TI-6) but the recording of this new set is superior and the execution and interpretation reveal Mr. Wolff as a pianist of distinction.

The fourth side is given on the label as: *Presto from Sonata No. 11*, and as yet we have not been able to identify it.

The piano tone is bright and clear with good recording.

Honegger: Chant de Nigamon. Padeloup Orchestra, conducted by Rhené-Baton. Two sides, 12" imported disc, No. D-KF553; price 75c.

"I do not profess the cult of the Music-Hall and the Street Fair, but on the contrary that of chamber and symphonic music in their most serious aspects." So wrote Honegger in 1920 when the Jazz Age had taken possession of so many of the younger composers of that time. *Le Chant de Nigamon*, written in 1917, is represented on this disc in a well recorded version by the Padeloup Orchestra. Provocative as well as interesting, we relist it at this time.

Ippolitov-Ivanov: Behold, Bless Ye The Lord & Anon: Blessed Is The Man, Hallelujah. The Siberian Singers (in Russian), conducted by Nicholas Vasilieff, 10" disc, No. V-4462; price \$1.

Two good examples of Russian church music. *Blessed Is the Man* is the Kiev Monastery setting of the First Psalm.

Good singing and recording make this disc a welcome addition to the list of Russian liturgical music.

MASCAGNI

Mascagni: L'Amico Fritz — Suzel, buon di (Cherry Duet), Act II. Mabalda Favero, Tito Schipa (soprano and tenor in Italian), with La Scala Orchestra, conducted by G. Antonicelli. 2 sides, 12" disc, No. V-15837; price \$2.

The charming scene between Fritz, an elderly bachelor landowner, and Suzel, who is perched on a ladder picking cherries, is engagingly sung by Favero and Schipa on this disc. The tenor has trouble with the last note, but otherwise an almost perfect recording of this scene is available by these two Metropolitan favorites.

Offenbach: Orpheus in Hades—Overture. London Philharmonic Orchestra, conducted by Constant Lambert. 2 sides, 12" disc, No. V-12604; price \$1.50.

This is the latest and without doubt the best recording of this gay and tuneful overture. The London Philharmonic under Mr. Lambert's direction plays with its usual high standard and the recording is first rate.

PISTON

Piston: Suite from the Ballet "The Incredible Flutist". Boston "Pops" Orchestra, conducted by Arthur Fiedler. 4 sides, two 12" discs, Nos. V-12595/6 in Set VM-621; price complete with album \$3.50

The ballet *The Incredible Flutist* was composed in 1938 and was first performed by Hans Wiener and His Dancers in Symphony Hall on May 30, 1938, with the Boston "Pops" under Mr. Fiedler's direction. It won unanimous approval from both the critics and the audience.

Quoting from *Dance, August 1938*, the story is as follows: "The Siesta is over. With a hearty yawn and a wide stretch the village shakes off its drowsiness. First to wake up, the Apprentice opens the shop, and life begins its uneventful flow. The Merchant's Daughters demonstrate their father's wares to the Shoppers. The Busybody and the Crank have their argument . . . The Band, the Circus Band, marches in, followed by all the people of the circus . . . The main attraction is, of course, the Flutist . . . He not only charms snakes; he also charms, believe it or not, the Snake Dancer. He is so romantic, the Incredible Flutist, and perhaps just a bit promiscuous, for he also charms the Merchant's Daughter, and they meet at 8'clock that very evening. When the clock strikes 8, young couples are all over the place, and love is in the air. Even the prudish rich widow cannot resist the charged atmosphere and grants the Merchant that kiss he's been begging for well-nigh two years . . . Their sustained embrace is discovered, and the poor rich Widow faints right into the arms of her bewhiskered boy friend. But the Incredible Flutist hies to the rescue. A little dancing, a little fluting and the Widow comes out of her swoon, none the worse for wear. And then . . . the Band strikes up, the spell is broken, the Circus, Incredible Flutist and all, leave the village."

This Suite, Walter Piston writes, "is a selection of the best parts of the ballet." The parts being: *Introduction and Dance of the Vendors; Entrance of Customers and Tango of the Merchant's Daughters; Arrival of the Circus and March—Solo of the Flutist—Minuet—Spanish Waltz; Siciliano duet and Polka Finale.*

The music is well written, gay and amusing, and as played by the orchestra under Mr. Fiedler's direction gives proof that the native composer does not always become dry and academic.

First rate recording is also a feature which should prompt you to investigate this score by one of America's better composers.

RIMSKY-KORSAKOV

Rimsky-Korsakov: Scheherazade—symphonic suite, Op. 35. The Cleveland Orchestra, conducted by Artur Rodzinski. 10 sides, five 12" discs, Nos. C-11165/9D in Set CM-398†; price complete with album \$10.

A most promising début on discs and welcome addition to the lists of American orchestras which are recording today. The Cleveland Orchestra has had but two conductors since its founding in 1918, Nikolai Sokoloff who held

the post until 1932 when Artur Rodzinski took charge. The present conductor is not only a fine conductor but also a musician of taste and distinction.

Columbia has never had an adequate recording of this popular Suite, but with this set of discs (although you will have to pay \$2 per disc because of the Musician's Union) this void is now fully filled. With recording which has no peer today, Mr. Rodzinski's conception of this work has been transferred to discs with a breath-taking fidelity.

Of the other acceptable recordings of which there are only two: Philadelphia Orchestra—Stokowski (VM-269); London Philharmonic—Dorati (VM-509), this new set is easily the best from a technical standpoint. The Philadelphia set is now dated while the Dorati reading with superior recording was conceived with an unimaginative beat which suggests it was intended for Ballet work. The flamboyant Stokowski version has two more sides than the present set but we find more to admire in the quieter approach of Rodzinski.

The same increased scope in the orchestra, which we noticed in Koussevitzky's *La Mer*, is in these discs. The new recording adds greatly to your enjoyment for the more exotic oriental colorings have fuller play now than in the older versions.

Investigate this new Orchestra and we feel that you will like their work and will anticipate future releases of Rodzinski and his men.

Romberg: New Moon—Lover, Come Back to Me & One Kiss. See Collections: Jeannette MacDonald in Song.

ROSSINI

Rossini: Il Barbiere di Siviglia—Largo al factotum, Act I. & Verdi: Il Trovatore—Il balen, Act II. Giuseppe de Luca (baritone, in Italian, recorded acoustically in 1907), with piano accompaniment. 10¾" imported disc, No. P-P0141; price \$2.

It is a pleasure to listen to this disc by De Luca which was made when he was 31 years of age. Just recently he rejoined the Metropolitan and is still singing as beautifully as of old. That is what a good technique and intelligence does for an artist. There have been many recordings of these two arias but no one has ever sung them with greater beauty of tone or such a command of style.

Embryo baritones and lovers of *bel canto* should own this early souvenir.

Rubinstein: Staccato Etude, Op. 23, No. 2. See Chabrier: *Pièces Pittoresques.*

SAINT-SAENS

Saint-Saens: Variations of a Theme of Beethoven, Op. 35. Genia Nemenoff and Pierre Luboschutz (two pianos). 4 sides, two 12" discs, Nos. V-15835/6 in Set VM-638; price complete with album \$4.50.

Saint Saens's musical style, which won for him the designation of representative of the "French classical spirit," is displayed in these variations which he wrote on the Trio of the Minuet of Beethoven's Piano Sonata No. 18, in E flat Major, Op. 31, No. 3. They were composed in 1874 and are well constructed, sonorous and brilliant, for it must be remembered that Saint-Saens was himself a pianist of exceptional ability and was able to exact from the two instruments a full measure of tone and virtuosity.

The artists, who in three short years have become one of the best two-piano teams before the public, feature these Variations on their programs. Therefore it is with pleasure that we can report that their excellent interpretation has been captured on these discs with the utmost fidelity. The piano tone of these discs is pleasing; in fact we might go as far as to say that this is the best set of piano discs we have heard to date.

This is a set which we highly indorse not only because it is a "first" recording but also for its excellence.

SCHUBERT

Schubert: Quartet No. 9, in G Minor, Op. Post. The Coolidge Quartet. 4 sides, two 12" discs, Nos. V-15848/9 in Set VM-641; price complete with album \$4.50.

This quartet was written in 1815 but was not published until after Schubert's death. It is in four movements: *Allegro con brio*; *Andantino*; *Menuetto*; *Allegro*. While possibly not the greatest quartet Schubert composed, it has a rich harmonic texture and a beauty of melodic line that are outstanding.

The Coolidges play well and the recording is good, with a fine balance between the instruments.

SCHUMANN

Schumann: Three Romances for Oboe and Piano, Op. 94 & Franck: Pièce, No. 5. Leon Goossens and Gerald Moore. 4 sides, two 12" discs, Nos. C-69816/7 in Set CM-X160; price complete with album \$3.50.

Schumann's *Romances, Op. 94* have never been recorded before in their entirety, nor have they been played as the composer intended. There have been several recordings in the past of Nos. 1 and 2, the latest being by Henri Temianka (P-E11412, reviewed in our August 1939 Record Supplement), but this is the first time that No. 3 has been available.

The Romances are: No. 1, in A Minor; No. 2, in A Major; No. 3, in A Minor. Quoting from the writings of the British musicologist, J. A. Fuller-Maitland, we give you: "Although the oboe part of these pieces is available for clarinet, violin or cello, the characteristic quality of the instrument for which it was first designed is so clearly in the composer's mind that any lover of Schumann's music may be forgiven if he should wish to learn the oboe in order to play them, for they are the most attractive things he ever wrote." They were composed in Dresden in 1849 and they are very pleasing pieces, and soothing to the spirit.

The label has the Franck work simply designated as *Pièce* but we find that the correct title is the one given above. This is also a very pleasant little work and is making its debut on discs as a "first."

The two artists collaborating in this set are two of the best known musicians in their fields in England and both have achieved considerable international renown. Their excellent musicianship and perfect recording makes this a most attractive addition to the Chamber Music list.

Schütz: Passion Music. Soloists and Swarthmore College Chorus, conducted by Alfred J. Swan. 8 sides, four 12" discs in album; price \$6.00.

We are relisting this work at a reduced price. This music deserves to be better known. However, the work done by Mr. Swan and the ensemble does not fully meet the performing standards which we are accustomed. The recording is good.

Suk: Sokol March ("Into a New Life"). Czech Philharmonic Orchestra, conducted by Vaclav Talich. 2 sides, 10" disc, No. V-4459; price \$1.

Suk, a son-in-law of Dvorak, wrote this march for the 7th Congress of the National Gymnastic Federation of Czechoslovakia in 1920.

Spirited playing and good loud recording.

TCHAIKOWSKY

Tchaikowsky: Francesca da Rimini (Symphonic Fantasia), Op. 32. Philharmonic-Symphony Orchestra of New York, conducted by John Barbirolli. 5 sides, three 12" discs, Nos. V-15595/7S in Set VM-598†; price complete with album \$5.50.

The Tchaikowsky centennial is upon us. Last month we had listings of four works, this month but one; however, the future promises many more.

Francesca da Rimini was originally planned as an opera, but the idea did not go through, as Tchaikowsky would not subscribe to the restrictions placed upon him by

the librettist. Instead we have this tone poem which the composer prefaced with the following citation: from the 5th Canto of *Dante's Inferno* (the Cary translation being used): "Dante, coming into the second circle of Hell, witnesses the punishment of carnal sinners, who are tossed about ceaselessly in the dark air by the most furious winds. Amongst these, he meets with Francesca da Rimini, who relates her story."

This set is disappointing, for the complete work is cut by some 27 pages and Mr. Barbirolli's interpretation is not a very convincing account of the wonderful sound picture of the scene.

The recording too is not on a par with the other discs released by Victor this month. It is inclined to shrillness and the absence of good bass is very noticeable. For a reading of this work the now dated version (V-11091/2) by the London Symphony Orchestra, conducted by Albert Coates (who has been absent from the recording studios far too long), while it does not have all the qualities of the latest recordings, is superior because of its vitality and imagination.

Thomas: Mignon—Je suis Titania (Polonaise), Act II. See Gounod: *Faust—Air des bijoux*.

Verdi: Il Trovatore—Il Balen, Act II. See Rossini: *Il Barbier di Siviglia*.

WAGNER

Wagner: Die Götterdämmerung—Prelude Act III and Song of the Rhine-Daughters (arr. Wood). (3 sides) & *Järnefelt: Praeludium*. Queen's Hall Orchestra, conducted by Sir Henry Wood. Two 12" imported discs, Nos. D-K765/6; price \$1.50 the pair.

One of the most popular of the Wagnerian transcriptions, this pair of imported English Decca discs, make a worthwhile addition to any record collection. The Prelude is complete and an effective transposition of the vocal parts of the Rhine-Daughters has been made for orchestral instruments.

Good recording, fine surfaces and a popular price make these imported discs an excellent buy.

Wagner: Die Götterdämmerung—Brünnhilde's Immolation. See Collections: *Wagner—Three Famous Scenes*.

Wagner: Die Meistersinger—Prelude to Act III. Berlin Philharmonic Orchestra, conducted by Karl Böhm. 2 sides, 12" imported disc, No. G-EH962; price \$2.

Böhm's much-admired reading of this beautiful passage has always been one of our best-sellers, and if you do not have the *Complete Meistersinger—Act III* (VM-537/8)

but prefer to assemble your own cast from the available recordings, we recommend this disc. We are fortunate in having a few of these discs at the present time.

First rate recording.

Wagner: Tristan und Isolde—Love Duet, Act II. See Collections: *Wagner—Three Famous Scenes*.

Wagner: Tristan und Isolde—Liebestod, Act III. See Collections: *Wagner—Three Famous Scenes*.

WEINBERGER

Weinberger: "Under the Spreading Chestnut Tree": Variations and Fugue on an old English Tune for Full Orchestra. The Cleveland Orchestra, conducted by Artur Rodzinski. 4 sides, two 12" discs, Nos. C-11176/7D in Set CM-X161; price complete with album \$4.50.

It seems that Mr. Weinberger was so taken with a news-reel showing the King of England at a boys' camp joining in the activities that he was moved to write this set of variations on the old tune which the boys and the King sang. Written in New York during February and March of 1939, this work was designed for the New York Philharmonic-Symphony Society and dedicated to its conductor, John Barbirolli. The work is divided into the following sections: "Her Majesty's Virginal," this is in canon form; "The Madrigalists;" "The Dark Lady;" "The Highlanders;" "Pastorale;" "Mr. Weller Senior discusses widows with his son, Samuel Weller, Esq.;" "Sarabande for Princess Elizabeth, Electress Palatine and Queen of Bohemia," written in the Dorian mode on C-sharp, "Fugue." The subject of the Fugue has eight bars.

The English subtitles do not ring true and the work, which was only recently presented in London, met with a very cool reception. To us the only part of the work that has interest is the final Fugue, which turns out to be Bohemian and not English Chestnuts, and is our old friend Schwanda in a slightly different dress.

The recording is first rate and the orchestra under Mr. Rodzinski plays superbly, with Mr. Boris Goldovsky at the piano for the solo passages.

Williams: Suite "English Folk Songs." (Orchestrated and arranged by Gordon Jacob). Columbia Broadcasting Symphony, conducted by Howard Barlow. 4 sides, two 10" discs, Nos. C-17188/9D in Set CM-X159; price complete with album \$2.50.

English folk songs: *Seventeen Come Sunday; My Bonny Boy; Folk Songs from Somerset*, make up the thematic material of this suite which Vaughan Williams has collected. With a slow middle section, the quick first and last sections, combine to give us a well-balanced suite. Well orchestrated and tuneful this work will find many admirers.

The recording is good.

COLLECTIONS

Wagner: Three Famous Scenes. Kirsten Flagstad, Lauritz Melchior (soprano and tenor, in German) with the San Francisco Opera Orchestra, conducted by Edwin McArthur. 10 sides, five 12" discs, Nos. V-15838/42 in Set VM-644†; price complete with album \$10.

This notable collection by two of the most highly acclaimed Wagnerian singers of our day comprises the following passages:

Tristan und Isolde—Liebestod, Act III. Kirsten Flagstad and Lauritz Melchior (4 sides).

Tristan und Isolde—Liebestod, Act III. Kirsten Flagstad (2 sides).

Die Götterdämmerung — Brünnhilde's Immolation. Kirsten Flagstad (4 sides).

These discs are a distinct step in the right direction, but we cannot enthuse over them as warmly as the pre-release flood of literature seemed to indicate that we should. That they are technically magnificent recordings no one can deny, but the absence of a third artist for Brangäne's part (even though Mme. Flagstad sings the solo) is missed for the warning cry. Also, while these two artists were about it, more's the pity that the entire scene was not done without cuts. The version presented on these discs is admirable (the standard cuts are observed) but the omission of the first 28 pages of the scene is hardly excusable. The older version, sung so beautifully by Frida Leider and Melchior (V-7273/4) with the expert assistance of that distinguished conductor Albert Coates commences on page 119 (on the first disc) and takes us to the beginning of the present set except for the omission of 15 pages (p. 127/42). This new set commences on page 147. Brangäne's solo is sung by Mme. Flagstad and the microphone placement gives the "far away" effect that you get at an actual performance. Needless to say, the singing of this passage is excellent. However, Brangänes *Habet Acht! Schon weicht dem Tag die Nacht!* (p. 164) is greatly missed.

In this scene the voices are good, with honors going to Mr. Melchior. However, in comparing this new version with the older one, we find that we prefer Mme. Leider's warm rich voice to the cooler Nordic quality of Mme. Flagstad.

Many copies of the original *Liesbestod* by Mme. Flagstad (V-8859) have been sold since its release in 1936. No claims are being advanced that this disc was kind to the Flagstad voice but the orchestral accompaniment by Hans Lange is noteworthy, being much superior to the pedestrian leadership of McArthur.

The Flagstad voice is captured in all its beauty in the Immolation Scene but unfortunately the accompaniment provided by McArthur is heavy-handed and inclined to

drag, having neither the dramatic intensity nor sweep necessary to match the singer's magnificent conception of this passage. Again it is necessary to refer to the matchless realization of this scene by Mme. Leider with the Berlin State Opera Orchestra conducted by Leo Blech, (G-D2025/6) which though technically inferior (the original date of the English release being October 1931) proves that it is requisite to have the collaboration of a great singer and a first rate conductor for a completely satisfying recording.

While we do not wholly agree with Victor that these are the "Dream Records," we find much to admire: the faithful engraving of two of the greatest voices of our time; the début of Mme. Flagstad as Brangäne; the beautiful playing of the San Francisco Opera Orchestra (mainly recruited from the San Francisco Symphony) despite the undistinguished conducting of McArthur, and a general excellence of recording which has never heretofore been obtained on discs of this type in American recording studios.

This set is an example of the newest technique of the recording art, which is at once apparent by the fidelity with which the voices have been captured and the extended scope of the orchestra.

A "must" for the legion of admirers of Mme. Flagstad and Mr. Melchior.

Jeanette MacDonald in Song. Jeanette MacDonald (soprano) with piano and orchestral accompaniments by Giuseppe Bamboschek, 8 sides, four 10" discs, Nos. V-2047/50 in Set VM-642; price complete with album \$6.50.

Charles: When I have sung my songs, & Hageman: Do not go, my Love (with piano) (V-2047)

Romberg: New Moon—Lover, come back to me, & One Kiss (V-2048)

Bach-Gounod: Ave Maria (in Latin) & Delibes: Les Filles de Cadix (in French) (V-2049)

Gounod: Faust—Il était un roi de Thulé, & Air des bijoux (in French) (V-2050)

Miss MacDonald's vast public will be greatly pleased by the release of this album. The choice of material is noteworthy but unfortunately we cannot say as much for the performance.

The recording is good but the assistance of Mr. Bamboschek is hardly noteworthy.

FOLK MUSIC

AMERICANA

New England

Ballads of the American Revolution and the War of 1812. John and Lucy Allison with Sawyer's Minutemen (Singing with accordion, bass, guitar, drums, oboe and whistling). 10 sides, five 10" discs, Nos. V-26458/62 in Set V-P11; price complete with album and booklet \$4.25.

This interesting collection of songs popular at the time of the Revolution and the War of 1812 are presented in a straightforward manner. Most of the melodies have their sources in English tunes, but the words are definitely American in feeling. One stanza of *Johnny Has Gone for a Soldier* is sung in Jersey Dutch doggerel which one of the artists learned from a grandaunt who lived at Tappan, N. Y., and who liked to relate that the song was "from the Revolutionary time."

The songs are:

Free America; Unhappy Boston; The White Cockade and Yankee Doodle; The Boston Tea Tax (V-26458)

The Chieftain's Bride & The Bombardment of Bristol, R. I. (V-26459)

Ballad Of Bunker Hill; The Death of Warren & Johnny Has Gone for a Soldier; Riflemen's Song at Bennington (V-26460)

The Capture of Major André & Nathan Hale; Cornwallis's Country Dance (V-26461)

The Constitution and the Guerrière; Hey Betty Martin; & Hunters of Kentucky; Ye Parliament of England. (V-26462).

Accompanied by a well-written booklet giving the history of the songs and worthwhile notes, this set fills in a gap in the beginning of American music.

Appalachian

John Henry & Jack O'Diamonds (both arr. J. J. Niles). John Jacob Niles (mountaineer tenor) accompanying himself on the dulcimer. 10" disc No. V-2051; price \$1.50.

Many people have been amazed to discover that America has interesting folk material which stems from other than the Negro or Indian sources. The series of *Mountaineer Ballads*, so successfully started by Mr. Niles in Set VM-604, is continued with this new disc. This unusual style of singing will not please all ears, but we are informed that it is traditional with the mountain folk. The accompaniments are played on the dulcimer by Mr. Niles, and not on the piano as the label states.

American Negro

1. *Joshua Fit de Battle of Jericho*; 2. *Walk Together Chillum & Bye and Bye* (arrs. by Hall Johnson). The Hall Johnson Choir, directed by Hall Johnson. 10" discs, No. V-4460; price \$1.

This famous Negro choir has chosen for its début on Red Seal records these three spirituals, sung in their inimitable manner. The recording is good.

Were You There (unaccompanied) & a) *Hear de lambs a cryin'*; b) *Plenty Good Room* (arrs. Hayes). Roland Hayes (tenor in English) with Reginald Boardman (piano). 12" disc, No. C-69812D; price \$1.50.

Roland Hayes, who has given us in *Song Rectal* (CM-393), some of the most beautiful and musicianally interpretations to be heard on discs, continues with a profoundly moving version of *Were You There*. The simple direct approach of the artist makes this one of the all-time highs in the vocal field. The other two spirituals are sung with piano accompaniment and are no less telling in their own way.

A superlative disc.

NOCTURNE

Nocturne—Melody in Rhythm. Arranged by Jerry Sears, sung by Peg La Centra with instrumental septet. 4 sides, two 10" discs in folio; price \$0.

An engaging set of two discs for those who like the salon type of presentation. The songs are well chosen and presented. There are two songs by Tad Edwards: *The One I Love Doesn't Love Me* and *October* in which Peg La Centra sings the lyrics. *Jeanie with the Light Brown Hair* and *Tit-Willow* complete the group. The instrumental septet is composed of a String Quartet, Harp, Guitar and String Bass.

First Class recording.

CARMEN MIRANDA

"The South American Way". Carmen Miranda with the Band of Lua and Garoto. 6 sides, three 10" discs, Nos. D-23130/2 in Set D-109; price complete with album \$2.75.

The popular star of *The Streets of Paris* is presented in six selections from her repertory. They are: *South American Way*; *Tourades ém Madrid*; *Que é Que a Bahiana Tem?*; *Co, Co, Co, Co, Co, Co, Co, Co, Ró*; *Mama eu Quero*; *Bambu-Bambu*.

Good recording is a feature.

PINOCCHIO

Pinocchio—Album V-P18. Direct recordings from the sound track by the original artists. This collection includes: *When You Wish Upon a Star*; *Little Wooden Head*; *Give a Little Whistle*; *Hi Diddle Dee Dee*; *I've Got No Strings*; and *Turn on the Old Music Box*. Jiminy Cricket, Geppetto, Pinocchio, J. Worthington Foulfellow and chorus. 6 sides, three 10" discs in Set V-P18; price complete with album \$2.75.

Housed in an attractive album and sung by the original artists this set will delight the children. Excellent recording.

The Song Hits from Walt Disney's Pinocchio. Cliff Edwards, Ken Darby Singers, The King's Men, Julietta Novis and Victor Young and his Orchestra. 8 sides, four 10" discs in Set D-110; price complete with album \$1.90.

Included are: *When You Wish Upon a Star*; *I've Got No Strings*; *Turn on the Old Music Box*; *Little Wooden Head*; *Jiminy Cricket*; *Three Cheers for Anything*; *Give a Little Whistle*; *Hi Diddle Dee Dee*.

LECTURES

Musicological Records

This series of recordings sponsored by Mr. N. Lindsay Norden, a recognized authority, who has prepared and supervised the following:

"**The Untempered Harmony of a Cappella Music**". Nos. 1/12; price \$12.

"**Beautiful Savior**" by F. Melius Christiansen, Nos. 13/14; price \$2.

"**Fierce Was the Wild Billow**" by T. T. Noble, Nos. 15/16; price \$2.

Comparative Study of Four Intonations, Nos. 17/18; price \$2.

The above are lectures by N. Lindsay Norden, M.A., Mus. Bac., with illustrations on the Dyatone.

Musical Analysis of John Sebastian Bach's Cantata—"Sleepers Wake". Nos. 19/20; price \$2.

Lecture by Miss Frances McCollin with illustrations at the piano.

German Lieder Before Schubert. Nos. 20/21; price \$2.

Lecture by Otto E. Albrecht, with vocal and piano illustrations.

Learn to Play the Piano

A new and interesting series designed to teach how to play the piano. Mrs. Elizabeth Stoddard of Washington, who originated this series, has tried the idea on pupils of different ages in the Trans-Lux Theatre with great success.

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FOR YOUR BOOKSHELF

THE PATTERN OF MUSIC by George Sherman Dickinson. Published—Vassar College; price 95c.

This brief but concise book, by Professor Dickinson of the Music Department of Vassar, presents a single fundamental aspect of music: the motion of tones evolving into a design. Written for the serious and intelligent listener who has not a great knowledge of music, this book describes the kinds of patternwork which enter into such designs, and suggests in elementary terms the aesthetic considerations which underlie the patterned process of a work of musical art.

An appended list of gramophone records is a valuable adjunct for careful perusal. This book may be ordered directly from the Vassar Cooperative Bookshop, Poughkeepsie, N. Y.

HOW MUSIC GREW, by Marion Bauer and Ethel Peyser. Putnam's, \$4.75.

The "larger and completely new 1940 model" of *How Music Grew* by Marion Bauer and Ethel Peyser is now available. Originally written in 1925, this book has now been completely revised with important findings of musicologists added to the then meager information on the "early music." The important additions of new talents that have come to light are here too, bringing this engaging volume up to date.

Covering the entire field of music, this book in combination with a Victor Educational Catalogue (price 15c) will enable any interested parents to further their child's musical education, the alert teacher to make her classes more interesting, and the student to obtain closer acquaintance with the development of the art.

The Best of the New Imported and Domestic POPULAR RECORDS

VOCAL

Little Shepherd of my Dreams & The Starlit Hour ("Vanities"). Barry Wood with orchestra. C-35355; 50c.

I've Got my Eyes on You & I Happen to be in Love. (both from "Broadway Melody of 1940") — Mary Healy with Cy Feuer and his Orchestra. C-35365; 50c.

A Perfect Day (Bond) & The Rosary (Nevin). Paul Robeson (bass, in English) with Orchestra. V-26498; 75c.

MUSICAL SHOWS AND FILMS

"Broadway Melody of 1940"

I've Got My Eyes on You & I Concentrate on You. Tommy Dorsey and his Orchestra. V-26470; 75c.

"Earl Carroll's Vanities"

I Want My Mama & Angel. Kay Kyser and his Orchestra. C-35358; 50c.

"DuBarry Was A Lady"

Do I Love You? & Katie Went To Haiti. Leo Reisman and his Orchestra. V-26421; 75c.

"Gulliver's Travels"

A Collection: All's Well & We're All Together Now (D-2950); It's a Hap-Hap-Happy Day & Bluebirds in the Moonlight (D-2951); Faithful & Forever (D-2952); Faithful Forever & I Hear a Dream (D-2953). Victor Young and his Orchestra with Max Terr's Choristers. 8 sides, four 10" discs, in Set D-100; price complete with album \$1.90.

"Music In My Heart"

It's a Blue World & Oh! What a Lovely Dream. Horace Heidt and his Musical Knights. C-35359; 50c.

"Pinocchio"—See Reviews.

Give a Little Whistle & I've Got no Strings. Hal Kemp and his Orchestra. V-26466; 75c.

When You Wish Upon a Star & Give a Little Whistle. Horace Heidt and his Musical Knights. C-35351; 50c.

"The Road to Singapore"

Too Romantic & Sweet Potato Piper. Tommy Dorsey and his Orchestra. V-26500; 75c.

"Three After Three"

Ooh! What You Said & Way Back in 1939 A.D. Hal Kemp and his Orchestra. V-26449; 75c.

The Rumba Jumps & ("Pinocchio"—I've Got no Strings). Gene Krupa and his Orchestra. C-35366; 50c.

IMPORTED POPULAR

Rina Ketty (in French) with Orchestra.

Rien que mon Coeur & Le Clocher d'Amour. 10" imported disc, No. C-DB1843; \$1.50.

Charles Trenet (in French) with Orchestra—Wal-Berg.

La Vielle & Les Oiseaux de Paris. 10" imported disc, No. C-DF2614; \$1.50.

Duke Ellington

With the "Duke". Arthur Young and Reginald Forsythe (two pianos) with Drum accompaniment. 2 sides, 12" imported disc, Nos. D-K779; price 75c.

A good selling two pianos disc in the popular field. The selections are: Black and Tan Fantasy; Creole Love Song; Solitude; Sophisticated Lady; Mood Indigo; Hyde Park; It Don't Mean a Thing; Stompy Jones; Dallas Doings; Merry-go-round.

SWING CLASSICS

10" Victor Records—75c.

I'm On My Way From You & Haven't Named it Yet. Lionel Hampton and Orchestra. V-26476

Foster Chile (after "Old Black Joe") & High Voltage. New Friends of Rhythm. V-26503

10" Columbia Records—50c.

Weely & I Never Felt This Way Before. Duke Ellington and his Orchestra. C-35353

Wham & Moon Ray. Teddy Wilson & His Orchestra. C-35354

Between the Devil and the Deep Blue Sea & Ham'n Eggs. Count Basie and his Orchestra. C-35357

Opus Local 602 & Stealin' Apples. Benny Goodman and his Orchestra. C-35362

MISCELLANEOUS

The Play's the Thing (adapted from Shakespeare's Hamlet by Marlin H. Skiles) Nelson Eddy (baritone in English) with Orchestra conducted by Robert Armstrong. 12", C-69819D; \$1.50

Espana Waltz (Waldteufel). Boston "Pops" Orchestra, conducted by Arthur Fiedler. V-4461; \$1.

My Heaven of Love (Edwin Franko Goldman) & Sounds from Hudson. Leonard B. Smith (Cornet solo with piano). V-26457; 75c.

The Merry Widow—Selections (Lehar). Victor Salon Orchestra, conducted by Von Geczy. V-26499; 75c.